



**esprit orchestra**

Alex Pauk music director and conductor

**Western Canada Tour '98**

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**Edmonton**

# **The Works Summer Solstice Concert**

presented by

**Syncrude**

as part of



**THE WORKS**

June 19 - July 1, 1998  
Downtown Edmonton

**Edmonton**

**The Works Summer Solstice Concert**

**Sunday June 21 ☼ 2:00 p.m.**

**Winspear Centre**

presented by

**Syncrude**

as part of



support for this concert has also been provided by **LUSCAR**<sup>LD</sup>.



**guest artist Rivka Golani, viola**

## **programme**

José Evangelista (Canada)	<i>Symphonie minute</i> 1994
R. Murray Schafer (Canada)	<i>Concerto for Viola and Orchestra</i> 1997
Colin McPhee (Canada)	<i>Nocturne</i> 1958

## **intermission**

Alexina Louie (Canada)	<i>The night is shattered and the blue stars shiver in the distance</i> 1997
John Rea (Canada)	<i>Zefiro torna (The Zephyr Returns)</i> 1994

# Profiles

## Esprit Orchestra

Esprit is Canada's only orchestra devoted to commissioning and performing contemporary orchestral music by Canadian composers. Founded in 1983 by Music Director Alex Pauk, Esprit commissions new works each year, and premieres them along with many other new works commissioned by leading Canadian ensembles and soloists. Esprit presents an annual subscription series in Toronto and performs special concerts produced by CBC Radio and many others. Esprit can be heard on CBC Radio and in several films by the internationally-acclaimed Rhombus Media Inc. In 1997 Esprit released its fourth CBC Records compact disc – *Tabub-Tabuhan: Music of Colin McPhee*. It was nominated for two 1998 JUNO Awards, including "Best Large Ensemble."

## Rivka Golani 🎻 viola

Rivka Golani is recognized as one of the greatest violists of all time. Her contributions to the advancement of viola technique have given her a place in the history of the instrument and have inspired many leading composers to write for viola. More than two hundred pieces have been written for Golani, of which thirty are concerti – a record matched by no other violist in history. Familiar to audiences throughout the world, Golani performs as soloist with the Boston Symphony Orchestra, Royal Philharmonic Orchestra, Royal Concertgebouw, Israel Philharmonic, Tokyo Metropolitan Orchestra, and many others. Her on-stage charisma unfailingly adds excitement to her appearances, and her reputation as a teacher draws students from around the world to her master classes.

## José Evangelista 🎹 composer

José Evangelista pursues an artistic path by which he explores ways of making a music based exclusively on melody. His music draws roots from an enlarged vision of tradition: To his Spanish origins, he has added the influence of the Indonesian gamelan, the Western avant-garde and modal music. Evangelista was born in Valencia, Spain in 1943 and began his musical studies with Vicente Asencio while also studying physics. Settling in Montreal in 1970, Evangelista studied composition with André Prévost and Bruce Mather, and spent time studying music in Java, Bali, Indonesia and Burma. In 1986, he was composer-in-residence at the Akademi Musik Indonesia in Yogyakarta. Since 1979, Evangelista has taught at the University of Montreal where he formed the Balinese Gamelan Workshop. He has been a founding member of several concert societies, and has received several awards and numerous commissions from leading organizations around the world.

## Alexina Louie 🎹 composer

Alexina Louie has been widely commissioned and performed by Canada's leading orchestras, new music ensembles, chamber groups and soloists. Her music emphasizes craft and imagination stemming from a wide variety of influences – from her Chinese heritage to her theoretical, historical and performance studies. Through an on-going investigation of scores, recordings, literature, poetry and visual arts combined with introspection and continuous composition, Louie has developed a uniquely personal style rooted in a

blend of East and West. Notable performances include the Montreal Symphony Orchestra's performance of *The Ringing Earth* in the United Nations General Assembly on United Nations Day (1989); the Toronto Symphony Orchestra tours of Europe (1986) and the Pacific Rim (1990); and pianist Jon Kimura Parker's performance of *Scenes From a Jade Terrace*, at the official gala opening of Tokyo's Canadian Embassy (1991).

Louie has received several awards and honours for her music, including an honorary doctorate from the University of Calgary, given to her in 1997. She is currently composer-in-residence at the Canadian Opera Company, for which she is developing a mainstage, full-length opera with Tony Award-winning playwright David Henry (M. *Butterfly*).

Colin McPhee ☉ composer

Colin McPhee was born in Montreal in 1900. In 1926, after studies in Toronto, Baltimore and Paris, he settled in New York. In the later 1920s, McPhee heard recordings of percussion orchestras from Java and Bali (gamelan) and was fascinated with the subtle interplay of rhythm and sonorities of the gongs, gong-chimes, metallophones, drums and cymbals. In 1931 he set out to explore this music in Bali. While there, McPhee devoted himself entirely to Balinese culture, tradition and music. He worked closely with local musicians, learning to play the various instruments of the gamelan and forming a gamelan club in his own village. When he returned to live in the United States in 1939, McPhee continued composing, lecturing and writing, but he received little recognition for his work while alive, resulting in long periods of depression and tremendous financial difficulties. Prior to his death in 1964, McPhee had been teaching at UCLA – a position that granted him at least some relief from his financial stresses – but he died thinking his Balinese-influenced music had been a failure. It was only after his death that McPhee's book *Music in Bali* was published, and only within the past two decades has the great influence of McPhee's music on other composers been recognized.

John Rea ☉ composer

In addition to being one of Canada's most distinguished composers, John Rea is an active teacher, writer and concert producer. The recipient of many awards and commissions, Rea has written music in several genres, including solo, chamber, music-theatre, orchestra, ballet, choral, opera and electronic music. His music has been heard widely throughout Canada, the United States and Europe.

Rea lectures and publishes widely on the subject of twentieth-century music. Since 1973, he has taught composition and music theory at McGill University, where from 1986 to 1991 he was Dean of the Faculty of Music. Rea was a founding member of the Montreal new music society Les Événements du Neuf (1978 to 1990) and has been a member of the Board of Directors and the Artistic Committee of the Société de Musique Contemporaine de Québec (SMCQ) since 1982. In both 1981 and 1992, Rea was awarded the prestigious Governor-General's prize (Prix Jules-Léger) for new chamber music.

R. Murray Schafer ☉ composer

R. Murray Schafer is recognized as a composer, author, educator, visual artist, broadcaster, dramatist, journalist, scholar and pioneer in the field of soundscape studies. In addition to music, he has studied languages, literature, and philosophy, and has travelled extensively throughout the world.

While teaching at Simon Fraser University (1965 to 1975), Schafer set up the World Soundscape Project, dedicated to the study of the relationship between people and their acoustic environment. His unique and imaginative booklets – *The Composer in the Classroom*, *Ear Cleaning* and several others – illustrate the composer's extensive experiences with students, and are among the first attempts to introduce the Cageian concepts of creative hearing and sensory awareness into the Canadian classroom.


Drawing from ritual, Schafer often seeks to eliminate the physical boundary between audience and performer, and a focus throughout the last twenty years has been his *Patria Cycle*, a twelve-part cycle of music-theatre works begun in 1966. Schafer has also written extensively for orchestra, a variety of solo instruments, voice and in other musical genres as well. Widely recognized for his contribution to the field of music in Canada and around the world, Schafer was the first recipient of both the Jules Léger Prize for New Chamber Music and the Canadian Music Council's Composer of the Year award (both received in 1977). He was also the first to receive the Glenn Gould Award, presented to him by Yehudi Menuhin. In 1993 Schafer was awarded The Canada Council Molson Prize for the Arts, recognizing outstanding lifetime contribution to the cultural and intellectual life of Canada.

Alex Pauk     conductor

As a conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since 1971. In the early 1970s, Pauk settled in Vancouver and in 1975 was named Vancouver's Musician of the Year. Before moving to Vancouver, he helped establish Toronto's ArrayMusic and was its first conductor. While in Vancouver he helped establish another new music group, Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Pauk returned to Toronto in 1980 and in 1983 founded Esprit Orchestra.

Pauk was Co-Chair for the 1984 ISCM World Music Days, held in Toronto and Montreal. In 1986 he was Music Director and Conductor of the Satori Festival of New Music in Winnipeg, and most recently he was Music Director for R. Murray Schafer's *The Princess of the Stars*, performed on Wildcat Lake in the Haliburton Forest and Wildlife Reserve. As a composer, Pauk has written over thirty five concert works. He has received numerous commissions and has also composed for film, television, radio and music theatre.

## Notes

*Concerto for Viola and Orchestra*  
R. Murray Schafer     1997

Rivka Golani's commitment to the advancement of the viola repertoire is recognized around the world. Her belief that a viola concerto by Canada's R. Murray Schafer would be an invaluable contribution to the viola repertoire prompted the commissioning of *Concerto for Viola and Orchestra*, premiered by Esprit Orchestra in Toronto this past March. Schafer has written concerti for several instruments, including flute, harp, violin, guitar and trumpet. This is his first for viola. It is a work in one movement with "varying moods." Its virtuosic solo viola part is complemented by similarly virtuosic parts for the orchestra players as well.

Colin McPhee  
*Nocturne* © 1958

*Nocturne*, a small and delicate work of great subtlety, shows that Colin McPhee, contrary to his own belief, did indeed find a style of his own. The work, an example of the composer's more mature writing, makes subtle use of Balinese musical material and composed motifs, melodies and rhythms. It transforms the chime-like gamelan keyed instruments and gongs into a Western orchestral setting and uses a variety of flute and woodwind melodies borrowed from Balinese music. *Nocturne* was first performed in New York in 1958 under the direction of Leopold Stokowski in an "East meets West" concert of music. Carol Oja, in her 1990 critical biography of McPhee's life and music (*Colin McPhee: Composer in Two Worlds*), describes *Nocturne* as a "luxuriant piece, with the shimmering energy of the gamelan transformed into a profound personal statement." The juxtaposition of two distinct musical geographies places McPhee, in Oja's words, "among those open-minded explorers who have attempted to distil a new essence from global interconnections."

*Symphonie minute*  
José Evangelista © 1994

This short work in four contrasting movements reproduces, in miniature, the form of a symphony. The music is mostly nervous and light, and the tempo rapid. The piece is thus in contrast to the majority of symphonies in the repertoire – which is predominated by works of grand proportions in duration, instrumentation, and powerful expression.

The first movement, *Envol*, is built around a very rapid theme suggesting the flight of a bird. The second, *Mélopée*, features a melismatic melody of an improvisational character, climbing in register and intensity. *Combat* is a very rhythmic piece interspersed with short rests. And finally, *Presto chromatique* is made up of lines rapidly ascending and descending.

José Evangelista

*The night is shattered and the blue stars shiver in the distance*  
Alexina Louie © 1997

This work incorporates many of the elements that have evolved in my music over the years: outwardly, the inspiration of the heavens and the stars, which fill me with a sense of mystery, wonder and awe, and inwardly, the seeking of a personal truth through the expressive power of my music. It is inspired by a line of poetry by Pablo Neruda which eventually became the title. The suggestiveness of the words "shivering" and "shattered" led me to explore instrumental effects which are intended to conjure up sensuous, haunting feelings in the listener.

The most prominent aspect of this work is the exploration of fields of orchestral colour and texture. From the outset, sleighbells underpin a series of expanding chord clusters which, like other chord clusters in the work, grow out of a single pitch into an orchestral colour field. At other times, a large full chord will dissolve into a single unison note. The pointillistic, fast-moving second section marked "scintillante, leggiero" (sparkling, light) with its short trills, repeated notes and short running figures, is transformed into a broader,

more darkly agitated texture of repeated notes. In the next section, this repetitive element begins in the lowest strings (pizzicato), gradually incorporating other instruments as it moves upward through the orchestral palette before it finally culminates in the high register with only the flute and piccolo. Out of a great crash in the full orchestra, large expansive chords lead into the quiet middle section which focuses on primitive and sensual flutterings and bendings in the flute and alto flute over a background of string glissandi. The haunting sounds of a bowed vibraphone, water gong, bass drum and temple bowls are heard throughout this section.

*Alexina Louie* (excerpt)

*Zefiro torna* (*The Zephyr Returns*)

John Rea © 1994

Sometimes the wind operates in magical, sometimes in terrifying ways, be it the storms at sea and on land or in the adaptive geometry of a musical composition performed for the first time in an elegant drawing-room or aristocratic *Kammermusiksaal*. But the most mysterious place for the wind to work its wonders is in the human heart, for storms are located here as well. The title makes reference to the sonnet of the same name written by Francesco Petrarca (his first on the death of his beloved Laura) and set almost three hundred years later as a five-voice madrigal by Claudio Montverdi:

*Zefiro torna e 'l bel tempo rimena  
E i fiori e l'herbe, sua dolce famiglia,  
E garir Progne e piagner Filomena,  
E Primavera candida e vermiglia.*

*Zephyr returns and brings back beautiful days  
and flowers and grass, his sweet companions,  
and warbling swallows, lamenting nightingales,  
and Spring, milk white and scarlet.*

*Ridono i prati e 'l ciel si rasserena,  
Giove s'allegra di mirar sua giglia,  
L'aria e l'acqua e la terra è d'amor piena,  
Ogni anical d'amar si racconsiglia.*

*The meadows smile, the sky is blue again,  
Jupiter regards his daughter with delight,  
earth, air and water are filled with love,  
and every animal renews its courtship.*

*Ma per me, lasso, tornano i più gravi  
Sospiri che dal cor profondo tragge  
Quella ch'al Ciel se ne protò le chiavi;*

*But for me, alas, the heaviest sighs  
return, drawn from the depths of my heart  
by the one who took its key with her to heaven;*

*E cantar augelletti, e fiorir piagge,  
E 'n belle donne honeste atti soavi  
sono un deserto e fere aspre e selvaggie.*

*and birdsong, and the flowers of the field,  
and the sweet sincerity of lovely women  
are as a desert and pitiless wild beasts.*

Monteverdi's music becomes for me a kind of *cantus firmus* which, during the course of its journey through my composition, engages in a dialogue with other musics, with other ancient winds of a more ominous nature, finally to emerge just at that moment when the gentle and agreeable wind Zephyr returns. . . again.

*John Rea*

# esprit orchestra

Alex Pauk music director and conductor

## violin I

Fujiko Imajishi  
(concertmaster)

Anne Armstrong  
Sonia Vizante-Busca  
Ronald Mah  
Adele Pierre  
Parmela Attariwala

## violin II

James Aylesworth  
Maya De Forest  
Louise Pauls  
Sandra Baron  
Nicole Zarry  
Marianne Urke-Rapson

## viola

Valerie Kuinka  
Angela Rudden  
Rhyll Peel  
Katharine Rapoport

## cello

Paul Widner  
Elaine Thompson  
Maurizio Baccante  
Roman Borys

## bass

Tom Hazlitt  
Robert Speer

## flute

Douglas Stewart  
Maria Pelletier

## oboe

Clare Scholtz  
Karen Rotenberg

## clarinet

Max Christie  
Richard Thomson

## bassoon

Jerry Robinson  
William Cannaway

## horn

Gary Pattison  
Deborah Stroh

## trumpet

Stuart Laughton  
Raymond Tizzard

## trombone

Robert Ferguson  
David Archer

## percussion

Blair Mackay  
Trevor Tureski

## piano

Andrew Burashko

## harp

Erica Goodman

Esprit Orchestra's tour features concerts plus a variety of activities designed for young audiences. Esprit gratefully acknowledges the following for their generous support.

This tour is supported by the  
Canada Council for the Arts  
which enables Canadian  
audiences to discover artists  
from other regions and  
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qui permet aux auditoires  
canadiens de découvrir des  
artistes des autres régions  
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